

This author note is about the font that is used to write on the postcard in Chapter 46. The font is named Gallery.

It is a font that I made ten years ago in 2008 using the High-Logic Scanahand program when it was first in beta test, then adapting a copy of the font slightly using the High-Logic FontCreator program.

I printed from the Scanahand program onto a sheet of paper an image that contained a collection of cells to fill in, one for each glyph of the font.

I used a black fibre tip pen to draw a glyph in each cell of the sheet so as to produce the artwork.

The reason for the adapting was that the original sheet to fill in using a pen and to then scan ready for the Scanahand program to then process included a very wide drawing cell for the up-arrow character (which is a spacing character mapped to hexadecimal 005E with the name CIRCUMFLEX ACCENT, though not to be confused with the character mapped to hexadecimal 0302 that is named COMBINING CIRCUMFLEX ACCENT) so that it could be used for a glyph for a signature if so desired. I filled that particular cell with four smart quote glyphs and an e acute and some ligatures ct st fi ffi and a paragraph sign. In fact the original glyph is still in the font, so if I type the up-arrow character the following is displayed.

“ ” ‘ ’ é & st h ffi ¶

That is, one glyph looking as if it is ten separate glyphs.

So I then used the High-Logic FontCreator program to place the ten individual glyphs in the character map, including mapping the ct glyph to two different locations in the Private Use Area, mapping the fi glyph to both its official position and to the earlier widely-used Private Use Area position, and with copying the bullet point to two other places. The font was inspired by a Venetian font of the 1470s. I use the font as my personal font.

There is a copy of the postcard from Chapter 46 and a display of the glyphs that are in the font on the next page of this document, and on the page after that there is a transcript of the notes that I made in the font in 2008.

William Overington

Saturday 8 December 2018

Here is a copy of the postcard from Chapter 46 together with the printed characters from the font.

In addition to the printed characters that are displayed and the ordinary space character the font also contains the spacing characters from code points hexadecimal 2000 to hexadecimal 200B.

William Overington

Saturday 8 December 2018

1123

Greetings from France.

I am at Chenonceau today. All the staff

Tomorrow I am hoping
to go to Clos Lucé, where
Leonardo da Vinci lived
when he lived in France. LocSARA

1987 Long Fiction

Caroline RURALHAM

Angleterre

Gallery

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

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Here is a transcript of some notes that are in the Description field that is within the structure of the font.

This font was originally produced using Scanahand from High-Logic.com.

The super smoothing setting was used when processing the artwork.

This present version is produced from the original font by making some changes using FontCreator 5.6.

However, none of the artwork has been altered and no changes of vertical position have been made.

The changes made are to use the contours from the “ ” ‘ ’ é ð ð ð ð ð ð ð character to change the smart quotes of the font: to use the e acute and the ligature glyphs and the paragraph sign from the “ ” ‘ ’ é ð ð ð ð ð ð ð character so as to include those characters in the font: to copy the bullet sign glyph so as to produce middle dot and bullet operator characters: to add a set of typographic spaces so that handsetting of metal type may be simulated.

Various text fields, such as this note, have been changed.

William Overington

6 March 2008